Library of Congress

INFORMATION BULLETIN

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Holiday Greetings from the Library

Library of Congress

INFORMATION BULLETIN

JAMES H. BILLINGTON
Librarian of Congress

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Newest Acquisition Jazzes Up the Library

Collector Donates Duke Ellington Trove

When American veterans returned home from World War II, many carried with them an obsession. For some it was an immediate desire to build a family. For others, it was to make money. But for a young jazz fan by the name of Jerry Valburn, it was the music of Duke Ellington.

It was about this time that an ambitious plan took shape in the young soldier's mind: to own a copy of every recording the great jazz composer ever made.

On Nov. 25 newspeople and Library of Congress staff were treated to samples of the results of Mr. Valburn's resolve as he displayed and discussed his collection in the Mary Pickford Theater.

It is the largest collection of recordings of Ellington's music anywhere. Mr. Valburn paid as much as $1,000 for one record. He turned down offers of up to $700,000 for the collection, but recently offered it to the Library of Congress for a fraction of that cost. The Library sent experts to evaluate it and then eagerly accepted the offer.

The collection includes approximately 3,000 78rpm discs, 5,000 LPs and 3,000 unpublished open-reel tapes, many recorded by Mr. Valburn himself. It is augmented by some 50 films, as well as videos, clippings, photos, concert programs and magazines relating to Ellington.

Every known commercially released Ellington recording is represented in its original format, save one: a shellac Blu Disc recording (T-1003) by Sonny and the D'C'ns of "Deacon Jazz" with "Oh I Love My Darling" on the flip side. But even this rare recording is represented in facsimile. Most of the other records are in mint or near-mint condition. Mr. Valburn continually upgraded discs as better copies became available.

The collection encompasses everything from Ellington's first recording, "It's Gonna Be a Cold, Cold Winter," made in late 1924, to a 16mm color film of the composer's funeral in 1974. Through the Library's listening and study facilities in the Performing Arts Reading Room, this unique resource will become available to a wide audience.

Jerry Valburn (center) discusses records from his collection with David Francis (left), chief of the Motion Picture, Broadcasting and Recorded Sound Division, and Sam Brylawski, reference librarian in the Recorded Sound Section; Ellington during the broadcast of "Person to Person" with Edward R. Murrow, 1957. *Top photo by Reid Baker*

Jerry Valburn's fascination with Duke Ellington began as a teenager. He recalls purchasing his first recordings in 1938 on the Bluebird label, when they could be had for 35 cents each. Throughout his career in the recording industry, Mr. Valburn continued to add to his collection. He

(Cont. on p. 472)

Ellington *(Cont. from p. 471)*
remains an active collector and plans to continue to add to the Library's archive.

As news of his singleminded interest began to spread, people from all over the world contacted Mr. Valburn, helping him to acquire obscure published and unpublished Ellington material worldwide. A friend in India passed along a recording of Ellington performing at a private party in Bombay in 1963. Another offered a recording of the one performance of "Pousse Cafe," a 1960s musical composed by Ellington and inspired by Marlene Dietrich's "The Blue Angel."

Through an association with the late David Chertok, the preeminent collector of jazz films, Mr. Valburn was able to add appropriate visual material, such as a kinescope of Ellington's appearance on Edward R. Murrow's "Person to Person" show on the CBS network.

Two short newsreel features from Mr. Valburn's collection were shown at the Nov. 25 briefing: "Record-Making with Duke Ellington," a 1937 Paramount release that traces the process of manufacturing a record using the Duke Ellington orchestra as an example and another short feature titled "Symphony in Black." This latter film might be described as a 1934 music video with scenes illustrating Ellington's musical themes. It features a performance by a then little-known singer by the name of Billie Holiday.

Mr. Valburn's affection for the music of Duke Ellington is matched by his feelings for the Library of Congress. "My love affair with the Library goes back to 1945," he recently recalled. "I was a young guy crazy about jazz. One day the woman who later became my wife and I rode the train down to Washington from New York just to listen to the Library of Congress recordings of Jelly Roll Morton."

Thanks to Mr. Valburn's generosity, the music of Duke Ellington may now have a similar effect on a new generation of jazz fans and scholars.

—Craig D'Ooge

LC Joins In on Spring 'Tribute to Germany'

James Pruett represented LC at the news conference. Others there (from left): Countess Ute Baudissin, Goethe-Institut Washington director; Ruhfus; Wolfensohn; Judith Brodie and Elizabeth Prelinger of the National Gallery of Art; Sheldon Schwartz, Kennedy Center.

The Library will participate in the Kennedy Center's 1992 "Tribute to Germany" with an exhibit of musical manuscripts and other printed and visual materials from its collections, which will be mounted in the James Madison Memorial Building in late spring.

The program, being held through the patronage of Germany, was announced at a news conference at the John F. Kennedy Center for the Performing Arts Nov. 14. James W. Pruett, chief of the Music Division, represented the Library at the conference, which was presided over by James D. Wolfensohn, chairman of the Kennedy Center.

The National Gallery of Art and the Goethe-Institut of Washington are also associated with the Kennedy Center and the Library of Congress in the event, and their representatives explained some of the activities and programs they will be producing as part of the "Tribute to Germany."

In his remarks at the conference, Jurgen Ruhfus, ambassador from Germany, thanked all of the American cultural institutions for participating in the program, adding, "The process of political liberation in Europe—of which German unification is an integral part—has made tremendous advances in the last two years. And American leadership of the free world over the last five decades has been instrumental in making these changes possible."

"Washington, therefore," Ambassador Ruhfus noted, "is a symbol and the ideal place to present the cultural traditions of the unified Germany."

The Library's exhibit will draw on the extensive manuscript and printed resources of the Music Division and will feature music manuscripts of German masters such as Bach, Beethoven and Brahms, as well as some of the musical traditions of German immigrants to America. From the Dayton C. Miller Collection of flutes, early experimental flute models made by Theobald Bohme will be shown.

Manuscripts of other German composers such as Mendelssohn, Mozart, Schumann, Wagner, Bruch, Hindemith and Humperdinck may also be included. Books, documents and visual materials drawn from other collections in the Library will complete the exhibit.

—Helen Dalrymple

Paying Tribute to Averell Harriman:
Symposium, Reception Give the Statesman His Due

"The most heavily used collection of papers in the Library's Manuscript Division are those of W. Averell Harriman." So said Allan Teichroew, curator of the Library exhibit "Averell Harriman: A Statesman for All Seasons."

"The collection has only been available to researchers for about two years, but its breadth and diversity will attract scholars far into the future," he added.

The Library of Congress celebrated the 100th anniversary of Harriman's birth on Nov. 14 with the publication of a register of his papers, now held at the Library, an exhibit of his papers and memorabilia, and a symposium that explored his legacy of public service on the domestic and international fronts.

The chronological focus of the exhibit and symposium were on the years 1940 to 1980, centering on Harriman's involvement in World War II, the Marshall Plan, the founding of NATO, the Korean War, the Limited Nuclear Test Ban Treaty, the Paris peace talks to end the Vietnam war, the search for detente between the superpowers, and his governorship of New York (1955–59) and involvement in national politics.

Who was this man?

To history's benefit, there is a long trail of tangible evidence of Harriman's accomplishments. "As a chronicle of modern American diplomacy—by one prominently at its center—the Harriman papers are probably unrivaled for the half-century of U.S. foreign relations that they cover," said Mr. Teichroew. "Indeed, almost anywhere you look among its 300,000-odd items, something rich or unique turns up, and on many topics besides statecraft. . . To borrow from the exhibit title, the collection reflects the various seasons of the 20th century."

W. Averell Harriman was born to wealth and privilege in New York City in 1891. When he was 8 years old, he traveled with his father, a famous railroad tycoon, to Russia during the reign of Czar Nicholas II. He little realized at the time that Russia, and later, the Soviet Union, would be among the major preoccupations of his life.

In the exhibit are photographs charting Harriman's early life, his days at Yale and his pursuits in the business and sports worlds, such as his chairmanship of the Union Pacific Railroad and his founding of the Sun Valley ski resort. Other items in the exhibit testify to his successes in the World War II Lend-Lease programs with England and Russia, his ambassadorships to those two nations, his influence in delicate wartime negotiations and his efforts in the rebuilding of a shattered European continent.

The six parts of the exhibit, cosponsored by the Library and the Harriman Fund, focus on his early life as "Financier and Sportsman" on his career as "Expediter and Ambassador"; as "Minister Extraordinaire"; as "The Governor" of New York, in his only elected role; as "Ambassador-at-Large"; and as "Elder Statesman."

In all there are some 75 items in the exhibit, including a videotape on Harriman's life. The exhibit will be on view through March 29 in the Mumford Foyer, sixth floor, Madison Building.

In recognition of Harriman's service to the nation, the Library held the symposium "Averell Harriman: A Legacy of Public Service," with the morning session devoted to his activities in foreign affairs and the afternoon session, to his career on the domestic scene. Panelists included Cyrus Vance, Marshall Shulman, Richard Holbrooke, McGeorge Bundy, Robert Nathan, John Kenneth Galbraith, Arthur Schlesinger Jr. and Sen. Daniel Patrick Moynihan (D-N.Y.).

Librarian of Congress James H. Billington welcomed Pamela Harriman,

(Cont. on p. 474)

Widow of W. Averell Harriman, Pamela Harriman, greets the Librarian during a reception for the opening of the exhibit "Averell Harriman: A Statesman for All Seasons" in the Mumford Foyer.

Sen. Daniel Patrick Moynihan (at lectern) enjoys a bit of levity with afternoon session chairman Robert Nathan (from left) and John Kenneth Galbraith and Arthur Schlesinger Jr.; Ethel Kennedy (left) and Eunice Shriver view an inscribed copy of *Thirteen Days* by Robert Kennedy and a caricature of Harriman by David Levine. The gold lion on the left was a gift from Robert and Ethel Kennedy to Harriman in 1966.

Harriman *(Cont. from p. 473)*
widow of Averell Harriman, as well as the participants and guests.

Moderator Cyrus Vance, secretary of state from 1977 to 1980, described Harriman as a "friend, guide and revered colleague for almost three decades in challenging situations affecting our country. Averell was one of the towering figures of our day. . . . His drive was infectious to us all. He wanted to solve all problems immediately, his manner being that negotiation was key and that we must always keep the doors open even with avowed enemies."

Vance concluded by repeating one of Harriman's best-known statements: "We can do better; we must do better; we must try."

McGeorge Bundy, national security adviser during the Kennedy and Johnson administrations (1961–1966), emphasized Harriman's penchant for offering blunt opinions at critical moments. For this trait he was given the nickname of "The Crocodile." According to Mr. Bundy, Harriman had an "innate confidence to understand what the real problems were in a given situation and to take appropriate action. He accepted that the world was large and varied and, coupled with his years and experience, could deal with almost anything in forging a successful outcome."

Mr. Shulman, a professor of advanced Soviet studies at Columbia University, recalled Harriman's cool approach and wary eye toward the Soviets. He imagined how Harriman would have reacted to the Soviet Union of today.

To economist Galbraith, who spoke during the afternoon session, Harriman was a singular businessman in implementing New Deal and wartime policies.

Historian Arthur Schlesinger Jr. paid tribute to Harriman, noting his "patrician sense of social responsibility."

"Harriman was a model of patriotism and honor," he added, "and I hope that there will be more like him in the century ahead." He concluded by saying that one of Harriman's unerring virtues was spotting young talent. One such talent was the young Daniel Patrick Moynihan, whom Harriman enlisted as an aide when he was governor of New York.

Sen. Moynihan said that as governor Harriman was able to maintain sound fiscal policy while allocating funds for new social programs.

Following the symposium, an early evening reception was held in the exhibit area. The scene was reminiscent of a class reunion with friends and Democratic Party faithful paying respect to Harriman's legacy.

Music cover of 1916 sheet music from G. Schirmer music publishers of New York

'Tis the Season for Trumpeting LC's Archives

by John J. Wayne

Holiday greetings. No more pleasant or engrossing a task can be imagined than searching through the vast Library of Congress collections, for works that mirror the holiday season.

In this enormous array, many pictures cry out to be enjoyed again. Thus our present compilation—all of which, by their very antiquity or dedication to the public, provide testimony to the real worth of collecting.

In LC's general collections, holiday warmth is practically synonymous with Dickens and his many illustrators, hence the *Information Bulletin* cover features the Ghost of Christmas Present greeting Ebenezer Scrooge with a "Come in!" in Francis D. Bedford's engraving for *A Christmas Carol;* good-natured Caleb Plummer celebrates everyone's good luck in the story "The Cricket on the Hearth" by partnering the incorrigible Tilly Slowboy in a small gallop; and Mr. Pickwick (of the *Papers*) leads his elderly partner to a place beneath the mistletoe.

Then there is "Christmas Chimes," a 1910 print by American painter Edwin Blashfield (1848–1936), the muralist of the dome of the Main Reading Room in the Thomas Jefferson Building. Blashfield's chiming angels recall a similar theme from Charles Dickens' tales and reflect the most masterful artistry of the period, combining echoes of the Renaissance and Leonardo with those of the pre-Raphaelites and Art Nouveau.

For schmaltz, there is the 1909 "Christmas Morning," an inspirational photo by Hatton & Weller, with grandfather as the personification of wonder as well as Santa Claus.

There are gems to be found in the Music Division collections as well:

(Cont. on p. 476)

Blashfield's "Christmas Chimes," 1910

Holiday Archives *(Cont. from p. 475)* angels on clouds trumpet their symbolic call in a 1916 holiday sheet music cover for G. Schirmer music publishers of New York.

For winter in general and the New Year in particular, there is a classic photodocumentation of a long-ago, never-ending past, frozen in timeless beauty: "The Station at the Foot of Niagara Falls" at the turn of the last century; the "Restaurant Martin" New Year's celebration of 1906 in New York City; and Edward J. Hagan's similar yet quite different festivities for the "New Year's Eve Formal Dance at the Benedict Club U.S.O. [Philadelphia] 1942."

Times change, but where So-and-So was captured and portrayed forever, at the height of some particular emotion, just at the stroke of another New Year, remains the same. Maybe, in such predecessors, we may even recognize ourselves.

Dickensian drawings: "Cricket on the Hearth" and *The Pickwick Papers*

"Christmas Morning," 1909, by Hatton & Weller: Grandfather as Santa Claus

"Station at the Foot of Niagara Falls"; Restaurant Martin," New York City, 1906; "New Year's Eve Formal Dance," Philadelphia, 1942

Year of Lifetime Reader Comes to an End

"Famous" Amos and Marilyn Miller take a break from the conference; Brigitte Weeks and John Cole discuss the results of a readership survey. *Photos by Jim Higgins*

"You certainly know how to build on success," first lady Barbara Bush told participants and sponsors of the Year of the Lifetime Reader national reading campaign on Nov. 20 at a White House tea in their honor.

Librarian of Congress James H. Billington thanked Mrs. Bush for serving as the campaign's honorary chair and announced that she has agreed to hold the same position for the Library's 1992 reading promotion effort, "Explore New Worlds–READ!" He also pointed out that the Library's reading campaigns, initiated by the Library's Center for the Book, depend on the efforts of national organizational partners (109 this year), the state centers for the book and private contributions from many individuals, corporations and foundations.

Four Lifetime Reader sponsors were singled out for recognition: the Book-of-the-Month Club, Pizza Hut, Time Warner and World Book Inc.

A conference on "Developing the Lifetime Reading Habit: Libraries, Youth and Elders," sponsored Nov. 20–21 by the Center for the Book and the American Library Association, anchored the series of events. More than 100 invited participants from throughout the country assembled to discuss and plan methods that will encourage library involvement in intergenerational reading projects. The conference centerpiece was a research study cosponsored by the Book-of-the-Month Club and the Center for the Book that confirmed the importance of early childhood reading and exposure to books in encouraging the reading habit (see box).

The meeting began in memorable fashion with a humorous and inspirational talk by Wally "Famous" Amos, the national spokesman for Literacy Volunteers of America–one of the Lifetime Reader campaign partners. Mr. Amos was introduced by Center for the Book director John Y. Cole, who served as conference moderator along with consultant Virginia Mathews, the conference's principal organizer. Major speakers during the two days included Brigitte Weeks, editor-in-chief of the Book-of-the-Month Club; Shirley Haley-James, president, National Council of the Teachers of English; Daniel Thursz, president, National Council on the Aging; Lana Hostettler, president, National Association for the Education of Young Children; John F. McCarthy, U.S. Deputy Commissioner on Aging; and Marilyn Miller, president-elect of the American Library Association. Sixteen other participants made presentations as part of panel discussions on the theme "Critical Points in Developing the Lifetime Reading Habit–Early Childhood, Adolescence, Elders."

The conference was organized to stimulate interaction and program proposals from three groups: youth-serving organizations, librarians and organizations that serve the elderly.

Reading Habits Formed in Childhood, Says Survey

Lifetime reading habits are formed in childhood, according to a new study cosponsored by the Book-of-the-Month Club and the Library of Congress Center for the Book. Parents who set an example by reading are most likely to have children who grow up to become avid readers.

The survey, the centerpiece of the Center for the Book's 1991 "Year of the Lifetime Reader" program, focuses on the development of lifetime reading habits among book readers. Surveys were sent to a random sample of 5,000 BOMC subscribers; 2,032 respondents completed the questionnaires.

The Book-of-the-Month Club, the nation's oldest and largest book club, with over 1.5 million members, was founded in 1926. The club's members have a median age of 43, an average income of more than $40,000, 90 percent are college educated and 60 percent are women.

The club provided funding and logistical support for the project, which was conducted by the Information Analysis System Corp. First lady Barbara Bush is the honorary chair of the Year of the Lifetime Reader campaign.

The survey confirms that children who enjoy reading carry over their love of books into adulthood. The study also underscores the pivotal role played by parents. Parents who read serve as role models and influence their children's future reading behavior more than any other childhood factor.

To this end, programs that encourage reading by parents will also benefit children, the survey notes. In addition, parents must be made aware of the role they play in shaping their children's lifetime reading patterns.

"Parents need to learn that they send a powerful message to their children about the value and importance of reading if they themselves spend leisure time on this activity," Brigitte Weeks, editor-in-chief of the Book-of-the-Month Club, said. "It goes beyond simply reading to your child and has much more to do with reading to yourself."

The availability of books in the home is another important factor in promoting reading; 91 percent of the respondents said that books were available in their homes.

The survey also identified a subgroup of respondents who had experienced difficulty learning to read; had limited access to books; or were never read to as children but who now enjoy reading just as much as respondents who encountered none of these obstacles. The survey suggests that learning to read at a later age than one's peers has no impact upon a lifetime reader's subsequent enjoyment or frequency of reading.

Half of all respondents said they had read a book that made a difference in their lives. Their readings, they indicated, either enhanced their intellectual or spiritual understanding of life, led to the development of new interests or resulted in important career decisions.

The list:

☐ The Bible; *Atlas Shrugged,* by Ayn Rand; *The Road Less Traveled,* by M. Scott Peck; *To Kill a Mockingbird,* by Harper Lee; *The Lord of the Rings,* by J.R.R. Tolkien; *Gone with the Wind,* by Margaret Mitchell; *How to Win Friends and Influence People,* by Dale Carnegie; The Book of Mormon.

Even among committed book readers, the survey indicated that television remains a strong influence. Respondents say they spend an average of 12 hours weekly watching TV compared with nine hours reading books. They spend only six hours weekly reading magazines and newspapers.

Other survey highlights: Most respondents said they experienced periods in their lives when other responsibilities (school, second job, children) interfered with their ability to engage in pleasure reading. However, of those respondents who indicated a change in their reading habits over the past decade, the majority said they are reading more today than they were 10 years ago.

Looking ahead, in his closing remarks at the Lifetime Reader conference, Dr. Cole explained that next year's "Explore New Worlds—READ!" campaign would continue the intergenerational and family literacy themes that have inspired promotion efforts since 1989. He and Virginia Mathews reminded participants that their work can help make reading and literacy issues of concern at the 1993 White House Congress on Aging, which will have "Bonding Between Generations" as its theme.

The Mumford Room was the site of the premiere showing of the NBC movie "The Story Lady," starring Jessica Tandy. A Michael Filerman production in association with Jones Entertainment Group and NBC Productions, the film depicts the far-reaching effect of reading aloud to children. The film was shown on NBC on Dec. 9. NBC and Jones Entertainment Group, in partnership with the Center for the Book, have produced a "Story Lady" poster guide for schools and libraries. The guide includes tips for story readers, a reproducible list of good read-aloud books and suggestions for activities that will conclude the Year of the Lifetime Reader by bringing together the youngest and oldest members of families and the entire community of the book.

CAGEFEST, Chamber Music of John Cage, 1983-91

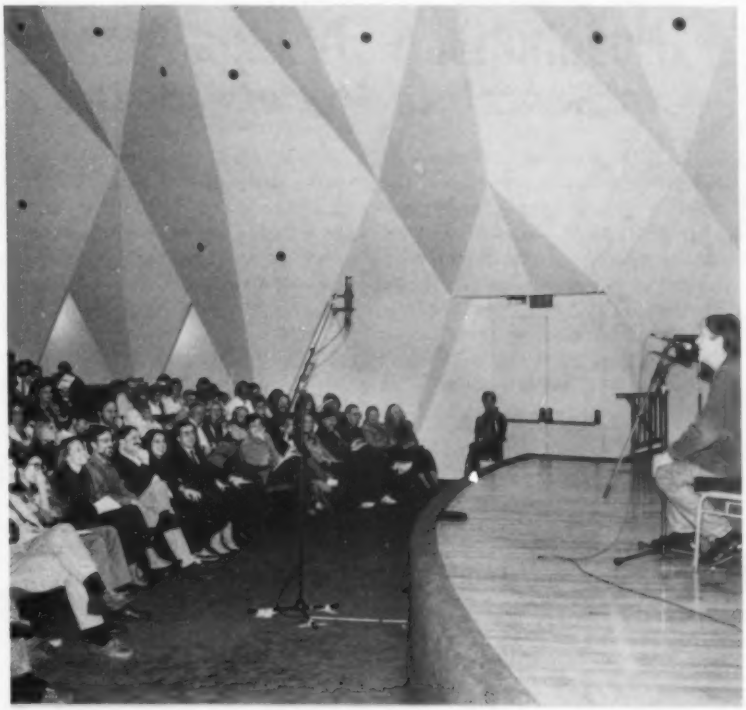
The artistry of noted American composer John Cage was celebrated at a Library of Congress concert held at the National Academy of Sciences auditorium Nov. 15.

Following the concert, Mr. Cage led a discussion about his music with the audience.

In conjunction with CAGEFEST, the Library presented films on the life, work and philosophy of John Cage in the Mary Pickford Theater from Nov. 12-14, and the National Academy of Sciences exhibited a selection of Mr. Cage's recent watercolors and drawings from Nov. 12-30 in the academy's auditorium foyer.

An evening of CAGEFEST: (from top): Stephen Drury, pianist, one of the musicians selected by Mr. Cage for the evening's performance, adjusts the piano for the concert by adding string and paper clips to modify its sound; John Cage (left) visits with James Pruett, chief of the Music Division, and Milo Beach (right), director of the Freer and Sackler galleries, before the concert begins. The event attracted a huge audience; some 200 fans had to be turned away; Cage (far right) shakes hands with the artists following their performance of *Five:* Stefani Starin, flute; Stephen Drury, piano; Joseph Celli, oboe; and Robert Black, double bass. Not shown is percussionist Jan Williams. For the performance of the evening's first work, *Ryoanji,* Williams was stationed in the front of the audience, while Celli and Black took up positions at the rear and in the middle of the hall. Coughs and other random noises from the audience merged with, and became part of, the music.

The diverse audience (top, right) ranged from students to academics to traditional music lovers—and included one Buddhist monk in flowing robes; Cage was mobbed by autograph seekers during the intermission. Here (bottom right) he enjoys a quiet moment backstage with the musicians and Gillian Anderson of the Music Division; Cage (below) spent 45 minutes after the concert taking questions from the audience and discussing his music. His responses were simple and enigmatic. He said, for example, "Perhaps the music we have just heard is an experience we have not had, and there is nothing to say"; by any measure, the presence of John Cage and the performance of his music, including the premiere of *Two*[4] for violin and piano, commissioned by the McKim Fund in the Library of Congress, was an overwhelming success and made CAGEFEST a highlight of LC's 1991-92 chamber concert series.



Headhunting Through Archives and Artifacts:
In Search of Models for the Keystone Heads

This is the second of three articles on the 33 ethnological heads on the keystones of the first floor of the Library's Jefferson Building. This section covers the discovery of models used for the LC sculptures. A final article will focus on the story of Far-Away Moses, the real-life model for the Semite head.

Our research on the so-called keystone heads—the ethnographic portrait-sculptures that adorn the Thomas Jefferson Building—began as an idea for celebrating a 100th anniversary: The heads were created and installed in 1891, as the rest of the building was being constructed.

Our preliminary research into their history—and that of the builders, sculptors and the ethnographic specialist-adviser—stirred a steadily growing suspicion that these 33 ethnic masterpieces, so representative of the ethnic groups they depict, might also be in fact portraits of individuals.

Our first link between the Jefferson Building, the Smithsonian artists and the World's Columbian Exposition of 1892-93 (shown in front of the Women's Building at the fairgrounds): (back row) Martin Borgord, John J. Boyle; (third row) Edward G. Potter, J. A. Blankenship, Edwin Blashfield, Edgar Cameron, Robert Reid, E. J. Dressler, Philip Martiny; (center row) Herman T. Schladermundt, Daniel C. French, Edward E. Simmons, Elmer Garnsey, Walter McEwen, Frederick MacMonnies, William de Leftwich Dodge; (front row) O. L. Warner, George W. Maynard, J. F. O'Sullivan, Alexander Phimister Proctor, Charles Stanley Reinhardt, and World's Fair official Col. Edward Rice; in the foreground are Julian Adden Weir, James Carroll Beckwith and Julius Gari Melchers.

The two concepts are not contradictory. Previous descriptions of the heads had stressed only the ideas of stylization and idealization. But the concept of their being drawn entirely from measurements and written specifications seemed an almost impossible task for any two sculptors to complete in just six months.

It seemed reasonable, then, that at least some of the three-dimensional prototypes from the National Museum (today, Washington's National Museum of Natural History at the Smithsonian Institution) must have been employed. And perhaps there were even living models to supplement the vast collections of wax and plaster mannequins, skulls, bones and artifacts that would have been on hand in 1891.

Inquiries at several Smithsonian museums seemed to confirm this idea. Indeed, according to Katherine D. Scott, a Smithsonian senior reference librarian, there are still large numbers of ethnologic portrait-busts stored there, on shelves and atop cases: a must-see, for our purposes.

But how many plaster heads would have survived a century's time?

Thus several concurrent investigations began—in LC's Manuscript Division archives, for the correspondence collections, scrapbooks and registers that form the daily record of the Jefferson Building's construction; in the Prints and Photographs Division for the documented images of this event; back to Manuscript and back to Prints and Photographs; and then to the Newspaper and the Microform reading rooms.

Then it was off to the archives of the Architect of the Capitol for more letters and records, and on to the Washington Mall, to the Smithsonian archives and libraries at several museums, to complete the ethnographic connection. Hundreds of letters, miles of clippings and microfilms, thousands of pictures, hundreds of portrait-heads and two videotape sessions later, the search has proved to be particularly educational.

New discoveries partly came, however, as a result of good luck and happy coincidence. Every conceivable lead received was followed up on.

Six photographs from the glass

negatives in LC's Prints and Photographs Division depict at least five of the original "types," or sources, that the sculptors used in fashioning the keystone heads. The photos are of:

☐ **The Chinese and the Plains Indian.** Two views, front and side, from two photos, with the front view including an individual (Professor Otis T. Mason?) holding the backdrop. Plaster and wax museum mannequins. (Mason was an ethnologist at the "National Museum," now the Smithsonian's National Museum of Natural History, who advised the Library on the design of the heads.)

The Fuegian model and LC keystone bust (inset). *Photo by Carol Butler, Smithsonian Institution*

☐ **The Papuan.** Two photos, front and side views. Typical of 19th century Victorian art, the Romantic blended with the scientific.

☐ **The Malay.** Front view. So alive and vivid an image as to seem a living model rather than a mannequin, at least when viewed on microfilm. But an actual photographic print reveals it to be a wax figure and superb portraiture.

☐ **The Circassian.** Front view, from a photograph of a Caucasian, identified as one Avar de Gounib in a French anthropological textbook. (This is the first example we found of the sculptors' drawing their three-dimensional portrait entirely from a two-dimensional one, i.e., a photo.)

Also of note at this point is a photograph dated July 10, 1891, of an early installation of keystone heads at the Northwest Pavilion of the Jefferson Building. Three persons are shown at work on this project. Are they Bernard Green, William Boyd and Henry J. Ellicott? (Green was the library's building superintendent, and Boyd and Ellicott sculpted the 33 heads). Very likely, under the circumstances, and if so, this appears to be the only surviving likeness of the keystone heads project in action.

Copyright Office records were consulted for additional information on artists and subject material that would coincide with names and titles. We went to the Newspaper and the Microform reading rooms for obituaries, newspaper and magazine articles, and for books not available in print.

The archives of the Architect of the Capitol yielded several items: correspondence between the congressional library builders, a congressional report from 1894 about the construction and the letter requesting original plaster sculpture considered surplus.

For the former "National Museum" collections, we had recourse to the Smithsonian's National Museum of Natural History. With photocopies of the 1891 photographs of the heads for quick and ready reference, we explained our quest for sources at the Physical Anthropology Division to Carol Roetzel Butler, a museum specialist in the Data Management Unit. Accenting the unit's decor are a blend of photographs, artifacts and modern data processing equipment.

Outside in the hallways and on the balconies is a bewildering, profuse collection of anthropologica: statues, busts, clay pots from any number of eras and places, both in original and reproduction, and a genuine Egyptian mummy-case.

Our first two visits were disappointing: of the hundreds of anthropological busts inspected, none bore any close resemblance to the keystone portraits. By the second visit, Ms. Butler had narrowed the range of research to the museum's pre-1891 accessions. This was done looking at new computer listings of original numbers, new assigned numbers, catalogers' descriptions for those busts that would have been on hand for Professor Mason's "specifications" to the Library builders and keystone sculptors. But this lack of resemblance was not discouraging. At the very least, we were becoming familiar enough with the faces on the keystones to be certain when comparing casts of features.

Viewing the heads in the hallways, especially those on the balconies of the Natural History Museum rotunda, was an impressive, if surrealistic, experience. Below, at the center of the rotunda, was the famous museum centerpiece, the mammoth, ancestor of the elephant, surrounded by tourists. Cries of wonder alternated with those of reproof from parents to offspring. All around the balcony were storage cases and drawers of skulls and bones of peoples from what seem to be every age in history and every place on earth. An ever-changing history on display. It is reassuring that the plaster busts are all that need be inspected.

We examined a host of catalog entries. Questions alternated with observations. What is a Botocudo? (A member of an aboriginal tribe in South America.) An Acca? (An African pygmy. We even found a slight but haunting resemblance to a keystone head for this one, but finally ruled it out.)

(Cont. on p. 484)

The Chinese and the Plains Indian models, one of two views from LC collections showing wax mannequins at the "National Museum," 1891. The Plains Indian is a new version (with a change in gender) of the Achille Colin plaster original.

Ethnological Heads *(Cont. from p. 483)*

Having the features of Chief Rain-in-the-Face in mind from another source (see below), we wondered whether there was an even earlier model for the mannequin already identified as the model for the Plains Indian.

We reviewed dozens of American Indian entries on this point, and they proved extremely confusing. Many Indians were only identified by tribal-language names; these we could not begin to interpret. Other Indian subjects appeared under the English-language equivalent of their names, a history in itself, an encyclopedia of names of which "Mrs. Many Wounds" was the most memorable example. Selecting any of these for comparison to the portrait would be a daunting experience.

Also on the second visit, we began a case-by-case, shelf-by-shelf inspection of pre-1891 busts, still without any positive result. For the final locked storage case, however, there was no key. Its contents had been described as an 1887 collection acquired from the "Musee Histoire Naturelle (Paris)" containing a number of anthropological busts from around the world that were finished in black, with the whites of eyes added later. We were anxious to return again for this one.

The last case was unlocked during this third visit, when the first of our *doppelgangers* revealed among the busts finished in black with white eyes the Fuegian, a sculpture with "Fueg'an" in lettering at the base, accession No. 128353, location 709, shelf 1. An 1887 twin from Paris of the Jefferson Building's version, this bust apparently was decorated for exhibition with a reddish skin tone in the years after its accession.

With the discovery of this Fuegian prototype, there was little doubt that Professor Mason's astute selections and specifications for the keystone heads included some of the three-dimensional variety already in existence. This in no way detracts from the reputation and artistry of the keystone sculptors. It only shows how they had been able to draw from such a variety of resources, in so many media, and so quickly to stylize and adapt their findings to the concept—as well as the granite.

Our most recent discovery is a previously unidentified "sculptor's notebook," certainly Boyd's, which describes the two sculptors' receiving photographs of heads, usually from Mason, on which they based their portraits. To Ellicott, we can now ascribe the European and Near Eastern heads; to Boyd, the Far Eastern, African and Native American ones.

For the 33 original actual models, there are 33 unique stories to tell, each of a different age and place.

Two milestones were reached during the next session at the Natural History Museum. LC's Global Library Project planned to film some of the findings for its televised educational series on the Library. On the front steps of the Jefferson Building, exactly a century after their completion, one session on the keystone heads has been filmed. At the Smithsonian, in true "Unsolved Mysteries" style, we reenacted the discovery of the Fuegian at the site of "location 709, shelf 1."

After filming, we were fortunate to meet Tom Kavanagh, the in-house expert on American Indian materials, to whom we explained our quest. We also told him of our theory of Rain-in-the-Face's resemblance to the Smithsonian's wax figure and ultimately to LC's Plains Indian head. Hearing this, Mr. Kavanagh led us quickly to another area of records, withdrawing a photograph, but of a different Indian. This had been published once before, in the 1893 National Museum Report. It was unquestionably the twin of the Plains Indian keystone head.

The photo of Che-ta-wau-kou-vama-ni (the Hawk That Hunts Walking), a bust by Achille Colin, shows a plaster cast with hair, eyes and

(Cont. on p. 486)

"Ethnic types of the Midway Plaisance," from the World's Columbian Exposition" (from left, top row): The "Eskimaux," Yoo-Ka-Lucke, Johnny-Jump-Up; the "Hindu," D. Joseph, an East Indian from Ceylon; the "Soudan Negro," Mahouba Um Zanouba, a Sudanese woman; (center row) the "Polynesian," William Aeko, a Hawaiian from Honolulu; the "Modern Greek," Hadji Abeet, a Syrian from Athens; the "Modern Egyptian," Mahomet el-Bashse, a camel driver from Cairo; (bottom) the "Semite," Far-Away-Moses, a Jew and a "noted dragoman," from Constantinople. (For comparisons of these living models to the keystone heads on the Jefferson Building, see LC *Information Bulletin*, Dec. 2.)

The "Papuan," one of two views of a wax mannequin at the "National Museum," 1891. *Photo from the LC building picture collection*

The "Malay," a wax mannequin at the "National Museum," 1891. *Photo from the LC building picture collection*

The "Circassian," Avar de Gounib, from a French anthropological text at the "National Museum," 1891. *Photo from LC building picture collection*

Ethnological Heads *(Cont. from p. 484)*
costume also in plaster. Cat. no. 76,858; acquired 1884. Commissioned by the Bureau of American Ethnology, transferred to the National Museum.

This "hawk that walks," with a name so reminiscent of the popular film "Dances With Wolves," also suddenly became a hit, since it was our second prime example of sculpture used in the LC keystone heads project. Hawk may even still be in evidence today, somewhere among the many Smithsonian exhibits, Mr. Kavanagh assured us. But for us at least, Rain-in-the-Face was still the sentimental contender, since some elements in his features may still have been melded by the keystone sculptors with those of this Hawk for the Plains Indian head.

Another concept had been steadily emerging: that all of these plaster heads, stored so long as study objects, were dignified portraits worthy of exhibition in their own right.

Another bit of documentation led us in an entirely different direction. In the files of the LC Public Affairs Office was a photograph of a group of men of the late 19th century, but without any identification. It was striking but without any explanation of its source or previous use.

Another file yielded the key. A photocopy of this same group identified them as American artists in front of the Women's Building at the World's Columbian Exposition, the Chicago World's Fair of 1892-93. Many in the group were currently—or about to be—the artists who created the sculpture and painted artwork for the Main Reading Room, Great Hall and interiors of the "Congressional Library," still under construction. (Unfortunately, neither Ellicott nor Boyd appears in this photograph.)

Pictured are Edwin Blashfield, painter of the mural in the dome of the Library's Main Reading Room; Julius Gari Melchers, who did the Northwest Gallery murals; Philip Martiny, who made the stairway lamp figures in the Great Hall and other long-limbed ladies; Edward E. Simmons, sculptor of the "Nine Muses" in the Northwest Corridor; George W. Maynard, responsible for the "Eight Virtues" on the second floor; Robert Reid, who did the "Five Senses" in the North Corridor; Walter McEwen, the Greek Heroes murals; Frederick MacMonnies, the Shakespeare figure in the Main Reading Room; and William de Leftwich Dodge, the murals in the Northwest Pavilion.

But what were these men doing at the Chicago World's Fair?

To be sure, there had always been a connection between the Congressional Library Building and the fair. Later research revealed the obvious answers: The Smithsonian Institution played a large part in the fair's planning and execution, with many of the Congressional Library artists, as independent contractors, free to create for both institutions, often simultaneously. Many others are the so-called Smithsonian artists who also created for the 1893 fair.

As the World's Columbian Exposition site on Chicago's South Side was being transformed from "an uninviting strip of sand, swamp and scrub oaks" into one of history's great temporary showplaces, we later learned that it was the Washington National Museum's curator in ethnology, the ubiquitous Otis T. Mason, who was the Columbian fair's official adviser in ethnology.

Mason had been overwhelmed by the dynamic impact of the Asian and African native villages on display at the Paris Exposition Universelle in Paris, "the living connection between men and things." He was determined that his efforts to demonstrate anthropology in Chicago would surpass even the achievements of the French fair.

In this, he succeeded. Several of the

White City temples of culture and all of the Midway Plaisance at the Columbian Exposition attest to the public's intense curiosity about, and education in, all things ethnological.

Mason later remarked: "Not all mankind were there, but either in persons or pictures their representatives were."

Thus it was back to the Library of Congress collections, with two more concepts to check: "The World's Columbian Exposition" and its connection with "Ethnology." What evidence of the Library artists or their sitters might now be found?

After reviewing hundreds of stereoscopic photographs of the fair and the Midway, we have recourse to a collection of "ethnic types of the Midway Plaisance," portraits of Midway participants by photographers Coover and Place, originally sold in small sets.

There it was, the "shock of recognition" of the living images of the keystone heads that had become so familiar. Here also were the names of actual people to match at least some of them. Sculptors Boyd and Ellicott, in their mingling of portraiture with stylization, depicted each of their portrait-heads used on the keystones as a male of about 25 years of age, *while the sitters themselves were actually of differing ages and both genders.* But the faces are identical.

Might these individuals, these ethnic types from around the world, have posed for the Smithsonian artists? Might not some of these "living ethnic prototypes" have worked in Chicago as Midway employees? Or, in furnishing photographs of ethnic types to the sculptors, might Mason have included those of applicants for participation in the World's Columbian Exposition?

Following are excerpts from the original captions that described who they were:

☐ **The Eskimaux.** Pictured is Yoo-Ka-Lucke ("Johnny Jump-Up"), an Eskimo from South Labrador, educated at a missionary post in his native village, a practicing Christian and a brother of a recently deceased Chief Pommuick.

☐ **The Hindu.** D. Joseph, an East Indian from the Midway's Ceylon exhibit and tearoom, who was accompanied by his wife in Chicago.

☐ **The Soudan Negro.** Mahouba Um Zanouba, a Sudanese matron, age 40, who claimed to be the mother of 23 children by four previous—and since deceased—husbands.

☐ **The Polynesian.** William Aeko, a Hawaiian native of Honolulu, one of a quartet of native singers, and a member of the Hawaiian middle class. (As the keystone Polynesian, the sculptor had incised South Sea tattooing into the face.)

☐ **The Modern Greek.** Hadji Abeet, actually a Syrian actor from Athens, participating in the Midway's Turkish Theatre.

☐ **The Modern Egyptian.** Mahomet el-Bashse, an Egyptian camel driver (exactly the description for the corresponding keystone head), from the Midway's Streets of Cairo bridal procession, where he drummed while on camel-back "to the accompaniment of the oriental flutes."

☐ **The Semite.** "Far-Away Moses," a Sephardic Jew, which the caption identifies as a famous dragoman from Constantinople, who "speaks many languages" and is said to have accompanied Mark Twain in his visits to the Holy Land.

This was a new development. For the Midway participants, in every case except the last, original names (or some equivalent in spelling) were available. But "Far-Away Moses," must be purely descriptive. Just who was "Far-Away Moses?"

—John J. Wayne

A Conversation with Children's Book Collectors

The Library's Mary Pickford Theater was the site for a Nov. 15 program sponsored by the Children's Literature Center on the joys of collecting children's books.

Billed as "a conversation" with children's book collectors, the event was moderated by Sybille A. Jagusch, head of the Children's Literature Center, who conducted a conversation with two of this country's leading collectors of juvenilia: Betsy Beinecke Shirley and Lloyd E. Cotsen. Their collections, when pieced together, tell the stories of children's lives in early America as well as in other countries and in other times.

The program was introduced by Librarian James H. Billington, who referred to the Children's Literature Center as "the Library's little giant." In the audience were book collectors, dealers, writers, librarians, teachers and just plain lovers of children's books.

Dr. Jagusch asked the two collectors how they became interested in collecting children's books and what kinds of books they particularly looked for to add to their collections.

Mrs. Shirley said she got interested "in how children's books changed as society changed; what books looked like and what there was for children to read." She added, "What is at the heart of my collection is the genesis of the American spirit."

Mrs. Shirley's collection covers 300 years of American children's literature, defined by examples from colonial days to the best-loved favorites of the space age. Highlights of her collection include a 1900 edition of *The Wonderful Wizard of Oz,* the controversial 1958 book *The Rabbit's Wedding* (now very scarce because of censorship) and *The*

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Sybille Jagusch (right) moderates the conversation with Lloyd Cotsen and Betsy Beinecke Shirley; at the reception Dr. and Mrs. Billington (center) talk with Jagusch and Cotsen.

Children's Books *(Cont. from p. 487)*

History of America: Abridged for the Use of Children of All Denominations, 1795, which may be the earliest history book written just for children.

Acknowledging that collecting books is often a very private affair, Lloyd Cotsen said he was especially interested in children's books that creatively combined image and word. The unifying criterion for his collecting policy is that the books be illustrated.

"We have all been children, and I do it for the child in me," Mr. Cotsen said. "I look for books that for me opened windows on imagination . . . that were a passport to the outside world."

The Cotsen collection of some 20,000 volumes is distinguished by its cultural diversity, with a large number of books from the 16th and 17th century. Among its specialties are alphabet, counting and learning-to-read books. The collection also includes original pencil and watercolor drawings by Beatrix Potter for *Peter Rabbit;* an 1858 manuscript on birch bark, written by an Indian chief and dedicated to his son; and an edition of *Aesop's Fables* published in 1492.

Mr. Cotsen had the last word for the evening when he stood and paid tribute to the chief of the Children's Literature Center, who had arranged the program: "The reason we are both here is because of Sybille Jagusch."

A reception for everyone who attended the event was held immediately following the program in the foyer of the Pickford Theater.

—*Helen Dalrymple*

LC's Translations Center Announces Agreement

The National Translations Center (NTC) at the Library of Congress and the Copyright Clearance Center Inc. (CCC) have announced an agreement for compliance with U.S. copyright law.

The CCC and NTC, the national cooperative clearinghouse for scientific and technical translations into English, are worried that the issue of copyright infringement has impeded the sharing of these materials, which contain information critical to American technology.

Routinely, the federal government translates a large number of scientific and technical papers. However, most translations are for internal "official use only" and not available for general distribution. The situation in the private sector is not as clear, but indications are that similar restrictions apply.

The Copyright Clearance Center is a nonprofit organization established by photocopier users, authors and publishers. Congress recommended that a mechanism be created to facilitate complying with U.S. copyright law.

The CCC operates a centralized photocopy authorization and payment system. Fees are collected and equitably distributed systematically to publishers and authors. Under the terms of the agreement, NTC sends the CCC monthly reports and fees for photocopied translations. This record includes the original journal name, date and page numbers. Conditions that apply to the copying process exclude wholesale copying for widespread distribution and reproducing an entire publication. Copies are supplied on demand for personal or internal use only.

Fees paid by NTC are distributed by CCC as royalties to the original publishers of the foreign-language publications on an equitable and consistent basis without revealing the payment source. As a result of this action by NTC and CCC, all copying and distribution activities of the National Translations Center are in compliance with the provisions of the U.S. Code as well as ensuring complete confidentiality. This cooperative effort accommodates copyright law without ignoring opportunities for American government and industry to join together and share scarce linguistic resources.

For more information about the Copyright Clearance Center Inc. and its programs for photocopy authorization services, contact: Copyright Clearance Center, 27 Congress St., Salem, MA 01970; telephone: (508) 744-3350; fax: (508) 741-2318.

For further information about the National Translations Center, contact Karl R. Green, Head, National Translations Center, Library of Congress, Washington, DC 20541; telephone: (202) 707-0100; fax: (202) 707-6147.

American Folklife: A Commonwealth of Cultures

The American Folklife Center in the Library has published "American Folklife: A Commonwealth of Cultures," a full-color booklet that provides an introduction to the subject of traditional American life and culture.

Written by AFC folklorist Mary Hufford, the 20-page booklet includes 18 photographs, a history and definition of folklife study, a perspective on the subject of American cultural diversity and a section on the work of folklorists and the American Folklife Center.

Folklife is sometimes thought to exist only among certain groups, usually those that are rural and poor. In fact, folklife is to be found in every socioeconomic group and in every region of the country. It is as vital today as it was in the past.

Folklorists were investigating and celebrating cultural diversity long before it became a fashionable topic, and Dr. Hufford addresses the question of whether America is (or ought to be) a "melting pot" within which various ethnic groups are transformed into homogenized Americans. She argues that cultural difference is not "a problem to be solved, but a tremendous opportunity, a rich resource for all Americans, who constantly shape and transform their many cultures."

But America should not be thought of as "a fixed mosaic of ethnic enclaves." Communities evolve; traditions can be forgotten, transformed or strengthened and shared with others. Traditional culture is created from shared experience, and the process occurs within and among the many different groups that make up the nation: familial, occupational, religious and regional as well as ethnic. The "art of associating together" is itself a distinctly American tradition, and the myriad groups in America (all of them with the possibility of becoming folklife communities) enrich the nation and make us "a commonwealth of cultures."

"American Folklife: A Commonwealth of Cultures" was printed at Print '91, in Chicago by Heidelberg Eastern Inc., on recycled paper provided by the S.D. Warren Co. and the Gilbert Paper Co. Publication was supported by AFC's Elizabeth Hamer Kegan Fund. Examination copies are available free of charge from the American Folklife Center, Library of Congress, Washington, DC 20540. Multiple copies may be ordered at the following rates: for the first 25 copies, $2 per copy; for additional copies thereafter, $1 per copy (for example, 50 copies would cost $75). The price includes postage and handling. Make check payable to the American Folklife Center.

Yvonne Lagasse, on Aug. 11, 1987, describes her memories of "Little Canada" to folklorist Doug DeNatale, field coordinator of the American Folklife Center's survey in Lowell, Mass. *Photo by Carl Fleischhauer*

Folklife Center Issues New Folk Recordings

The Library's American Folklife Center has published the eighth edition in its popular series *American Folk Music and Folklore Recordings 1990: A Selected List*. The publication lists the best recordings of American folk music and folklore issued by various companies and organizations during the year, as selected by a panel of specialists. AFC has been compiling and issuing this free publication since 1983 as a service to librarians, teachers, broadcasters, collectors and others who seek professional guidance in the purchase of high-quality folk recordings. Those wanting copies of the 1990 list should request it by writing to Selected List, American Folklife Center, Library of Congress, Washington, DC 20540.

More than 100 Years Later, a Book Is Returned

After being checked out for 140 years, a book has finally been returned to the Library.

But not just any book. This one was part of the collection of Thomas Jefferson's personal library, purchased by LC in 1815. Jean Perreault, head of special collections at the University of Alabama, discovered the volume, which still has the original Library of Congress bookplate on the inside front cover.

The volume is a collection of political pamphlets that Jefferson put together and had bound. Some of the pieces were annotated by Jefferson, and the table of contents is also in his handwriting.

The book came to the University of Alabama when Ruth Weber, whose late husband was a descendant of Lorenzo Burrows, donated her husband's collection. Lorenzo Burrows, a Whig, was a member of Congress from New York from 1849 to 1853. James Gilreath, an American history specialist in LC's Rare Book and Special Collections Division, suspects it was borrowed by Burrows during his tenure in Congress. According to Mr. Gilreath, the book was returned in good condition but will need some restoration, which the Library plans to do.

Delmus Williams (second from left), library director at the University of Alabama, tells (from left) Jean Perreault, professor of bibliography at the university, and Rep. Robert E. "Bud" Cramer (D-Ala.); James Gilreath, LC specialist in American history; acting deputy Librarian of Congress Winston Tabb; and two members of the press of the Jefferson book's discovery and its subsequent verification by Mr. Gilreath.

Mr. Gilreath was aware that the book was missing but there was no way to determine where it was. "We didn't know whether it was destroyed in the fire of 1851 or whether it was checked out," he said. Before 1929 the collection was kept on the general shelves. It is now housed in a secure area in the Rare Book and Special Collections Division.

On the evening of Oct. 29 the Library celebrated the work of the much-admired former Poet Laureate Howard Nemerov. Mr. Nemerov, who died in July of cancer, was remembered with readings of his poetry and reminiscences of friends and associates. Nancy Galbraith (far left), head of the Poetry Office, welcomed the standing-room-only audience who had come to hear (from left) Reed Whittemore, former LC consultant in poetry; Nemerov's middle son, Alexander; and Gwendolyn Brooks and Maxine Kumin, former consultants in poetry.

Handbook Helps Libraries Prevent Disastrous Fires

Stephen E. Bush, chief of Safety Services for the Library, has revised an article in the *Fire Protection Handbook*, 17th edition, on "Library and Museum Collections."

According to Mr. Bush, "Some museum curators, librarians and archivists believe that water is a greater hazard to their collections than fire. As a result, they place emphasis upon fire prevention almost exclusively and limit fire protection to installation of automatic early warning detection systems. However, despite effective fire prevention, fires do occur."

From 1980 to 1988, an average of 364 fires were reported annually in libraries and museums, causing an average of $11.03 million in damage.

The most common cause of the fires: arson, says the report. Arson was cited as the cause of "80 percent of significant fires in libraries, including the disastrous Los Angeles Central Public Library fire in 1986." Unfortunately, as the chapter points out, arson is "difficult, if not impossible, to prevent."

Although speedy detection obviously can reduce the amount of loss, "70 percent of all library fires occur between the hours of 9 p.m. and 9 a.m., when libraries are least likely to be occupied, and an additional 18 percent start between 5 p.m. and 9 p.m."

The chapter warns that libraries that depend on manual suppression of fires have "accepted the risk of total loss when prevention fails" and recommends use of an automatic suppression system such as sprinklers to prevent small fires from getting out of hand. A lack of such a system was the case in the Los Angeles Central Library fire. Round-the-clock surveillance is also suggested.

The illustrated report includes many fire prevention principles for libraries and museums to follow to ensure maximum protection.

Those wishing further information should contact Stephen E. Bush, Office of Safety Services, Library of Congress, Washington, DC 20540; (202) 707-2604.

Constituent Services Appointments

Four key positions recently filled in Constituent Services illustrate the service unit's wide-ranging mission to serve readers and researchers.

In the National Library Service for the Blind and Physically Handicapped, Miriam Pace assumed responsibilities in July as chief of the Network Division, having served as acting chief since 1989 while continuing her regular assignments as assistant chief of the Materials Development Division.

The Network Division provides coordination with 154 network libraries, reference services to patrons and the general public, and direct service to U.S. citizens living abroad and music patrons across the country. The division also oversees the NLS multistate centers in Cincinnati and Salt Lake City as well as inventory management activities.

Ms. Pace joined NLS in 1981 as assistant chief of Network Development, serving as acting chief in 1983-1984. She became assistant chief of the Materials Development Division in 1984. Ms. Pace has a bachelor's degree from Huntingdon College in Montgomery, Ala., and a master's degree in administration from Auburn University.

Three appointments were made in Public Service and Collections Management II. Karen Renninger, assistant chief since November 1990, has been named the chief of the Serial and Government Publications Division, maintaining the Library's collection of newspapers and current periodicals and government publications, as well as providing specialized reference services in the Newspaper and Current Periodicals Reading Room.

Ms. Renninger came to the Library after serving 10 years as chief of the Library Division for the Department of Veterans Affairs. She directed the VA library program that serves 5,000 staff members at headquarters in Washington, and thousands of physicians, health care workers and patients through a nationwide network (VALNET) of 176 libraries.

Ms. Renninger previously worked for eight years in various supervisory positions at NLS/BPH, where she was assistant chief of the Network Division. She attended the University of Maryland and has master's degrees in English and library science.

Victoria Hill was appointed assistant chief of the General Reading Rooms Division at the end of August. Ms. Hill had been head of the Main Reading Room since 1985, directing the activities of the staff of 25 and frequently serving as a spokesperson for the Library's reference services. Before coming to the Library, Ms. Hill had a wide variety of jobs ranging from working in a plastics factory to supervising shelving, circulation and reserve book room functions. Her career in the Library includes work in the Loan Division, the National Library Service for the Blind and Physically Handicapped, and the Congressional Reference Division.

Ms. Hill earned a master's degree in political science from California State University at Northridge, and her MLS from UCLA, where her specialization paper was on cataloging and classification of country and western music.

In the Serial and Government Publications Division, Lyle Minter has been appointed Head, Government Publications and Periodicals Section. He has been chief of the General Reference Branch at the Pentagon Library and has extensive experience in collection development, collection maintenance, government documents and automation.

Mr. Minter was formerly a reference librarian at the Pentagon and in the Army Library, as well as administrative librarian at the Fort Myer Post Library. He received his bachelor's degree from the University of Virginia in history and Soviet studies, and his MLS is from the University of Maryland.

ATTENTION

This issue is the last for 1991. The next issue of the LC *Information Bulletin* will be published Jan. 13, with a special story on the *Bulletin's* 50th anniversary.

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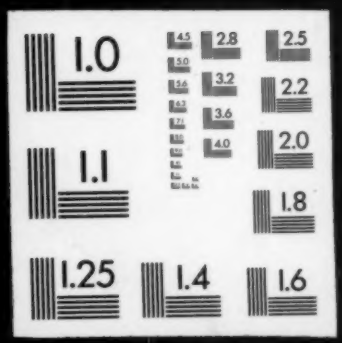
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